English Beauties of Yesterday and the Beauties of To-day.

By the Marquis De Fontenoy.

(SEE PAGE 16.)

ONE of the favorite topics of discussion in England of late has been as to how the most famous beauties of twenty years ago compare with those of the present day, and in order that the readers of the Journal may have an opportunity of expressing their views upon the question the portraits of a few of the most conspicuous of both series are presented herewith. There will probably be here, as on yonder side of the Atlantic, a disposition to award the palm to the beauties of the present day. But it may be questioned whether a score of years hence they will retain as much of their loveliness as Lady Brooke (now Countess of Warwick), Mrs. Langtry, the Princess of Wales, and above all Mrs. Cornwallis West. The latter, who is probably the most popular of those just enumerated, has just been celebrating her silver wedding, in spite of which fact, as well as of her rank as a grandmother, she nevertheless continues to rival in youthful grace and in comeliness her married daughter, the Princess Pless, who is one of the famous beauties of the present day, and who appears to have excited in the breast of the homely Duchess of York the same sentiments of jealousy as the Countess of Warwick, or Lady Brooke, as she was formerly called, has aroused in those of the Princess of Wales. The Princess of Wales, in spite of her being over fifty years of age, looks infinitely younger than her two eldest daughters, and might easily be taken for the daughter-in-law, rather than the mother-in-law, of the Duchess of York. True it is alleged of her that art plays no inconsiderate role in the retention of her good looks. But where art is so closely allied to nature, and so cleverly amalgamated therewith that it is impossible to see where the one ends and the other begins, no exception can possibly be taken thereto. The Princess, Mrs. Cornwallis West and the Countess of Warwick are just as much before the public and exposed to the fierce glare of its prying and inquisitive gaze as ever. So, too, in a different sense, is Mrs. Langtry. Only Violet Cameron, for whose sake the Earl of Lonsdale adopted the role of a bouffe opera impresario and manager, both in England and in the United States, has dropped out of public ken.

Of the beauties of the present day those most conspicuous are Lady Eden, Lady Helen Stewart, daughter of the Marchioness of Londonderry; the Countess Annesley, Lady Dundas and Lady Grey Egerton, who is of American birth, having been a Miss Cuyler, of New York, prior to her marriage. Lady Eden's beauty is of the madona type, and has been the object of almost as much admiration and enthusiasm in France as in England. Indeed, it has been portrayed by many famous painters, English as well as foreign, two of her best-known pictures being by the Royal Academician Herkomer, and by the Anglo-American artist J. Whistler. The portrait by the latter is no longer in existence, for after being the most popular and admired feature of the Champs Elysee Salon at Paris four years ago the artist became involved in a dispute with Sir William Eden about the price. The latter had been left to the discretion of Sir William, who sent the artist a check for $1,000. The latter returned the check with a very sarcastic note explaining that he had expected at least $2,500, and on the baronet refusing to pay the price by reason of the terms in which it was demanded, he deliberately painted out the lovely face of Lady Eden from the picture. Sir William thereupon commenced suit against the artist, demanding the delivery of the portrait and the payment of damages for the delay which had taken place in its surrender, and so violent did the vituperation become, on one side as on the other, that the controversy developed into a perfect farce, constituting a source of great amusement to the public in Paris, as well as in London.

Lady Annesley was a Miss Priscilla Moore before her marriage, which was contracted in defiance of the wishes of her husband's father. She was far from well off, and was engaged for a time as nurse in one of the great London hospitals. Her wedding took place very quietly, almost secretly, and the honeymoon was spent on board her husband's yacht, the Seabird.

Six American Girls.

(SEE PAGE 8.)

SIX American artists have painted six American girls. They are not all faithful portraits, perhaps, being idealized somewhat to suit the tastes of the artists. They show in all cases, though, that the artists have excellent ideas as to what the true American girl should be like.

In the paintings are shown living American women out of whose countenances disagreeable traits are eliminated. They are true pictures, with the added charm of expresion and the individuality of the original.

The artist wearies of painting portraits of women as they are at times, and frequently he takes occasion to satisfy his conscience by painting a woman as she should be.

In Mr. Carle J. Blenner's "A Court Beauty" an idealized American woman looks forth. It should make plain that his conception of beauty is broad, for, almost like his purely imaginative work, it exhibits a richness of color and a sensuousness of drawing that indicate a keen susceptibility to the charm of the physical. In "Reveries," by William Morgan, a woman of our own South is shown, and the artist has endeavored to idealize a single individual into a type. After his manner the original colors are bright and warmly roseate in feeling. Similar endeavor underlies "Apple Blossoms," by J. N. Marble, and the ideal heads by William Thorne and Irving Wiles.

Our list of American figure and portrait painters is large—liberally so—but it includes a few distinctive names from which the small set of examples here presented have been selected. Each of these noted artists of the brush—Carle Blenner, William Morgan, J. N. Marble, Frederick Dielman, Irving Wiles, William Thorne—might separately be written of from several points of view—his interesting personal history, the growth of his art, his present work and condition, subjects that would interest the average observer of affairs. Nothing could be more interesting than the story of the boyhood of Frederick Deilman, who peddled oysters and fish from a cart in the streets of Baltimore, and whose sketches, made upon brown wrapping paper and parted with as a covering for a bartered sea bass, found their way into the hands of a wealthy patron of art, who hunted out the boyish pedler and started him upon his road to fame. Similarly, any one with a sense of what art expresses would be delighted to hear William Morgan express his high, serene faith in the result of the work of the conscientious artist. A student would like the searching, penetrating sense of Irving Wiles, who has, in his suave way, written the deeper characteristics of many a fine master and dame on their faces as they appear in his finished portraits.

These artists are fine philosophers—most of them—and paint things which mean one thing to the unthinking and quite a different thing to the wise.

The pictures by these artists of the American girl are among their best works. Every one must agree with them that they have a pretty good idea of what constitutes a beautiful woman.

Jewelry That the Shopper May Wear.

Selecting Her Jewels for the Opera.

New Jewelry and the Way to Wear It.

THE woman who is able to follow fashion's latest whims in the matter of jewelry may wear a small fortune in gems most any time of the day or night with perfect propriety. For breakfast the woman who has a big jewel casket to draw from may put a diamond comb in her hair, a flower pin at the throat, a dagger in the lace front of her gown and a few rings on her fingers. It is in good taste to wear less, but fashion is pleased with a pretty good display of jewels in the early morning.

The woman on a shopping tour may wear a good deal of jewelry, or she may wear none at all. A diamond inlaid watch and pin are very popular just now, and may be worn with street costume. A sunburst or a dainty pin of some floral design may be worn at the throat. A harvest moon jewel may also be worn on the right side. A light leather belt with clasps and ornamenting of Roman gold and antique turquoise, and a chatelaine with the usual amount of trifles should complete the toilet.

For the afternoon reception she may retain her diamond watch and lorgnette, and add an antique repousse, turquoise inlaid, girdle, two immense sunbursts at her neck, a diamond and emerald dragon in the jabot, a dagger at her hip, and the new craze, that of a large diamond-inlaid lizard on her left sleeve. This lizard is an entirely new conceit which will be universally adopted this Winter. If not a lizard, a big dragon fly may be used.

A great fortune in jewels may be worn at the opera or ball if they are arranged with taste. The woman, to be properly decorated, should wear a diamond tiara and aigrette in her hair, a genuine pearl choker with big solitaire diamond pendants, then an additional necklace of solitaires. Across the front of her bodice a corsage strip solid of diamonds is met on the right side by a large diamond flower spray, and on the left by a spray of jewelled flowers. On the left shoulder may be worn a silver feather, which shows nothing but a glitter of large solitaires. Then scattered elsewhere over the bodice should be innumerable diamond and jewelled pins of different design, including sunbursts, flower sprays, bugs and beetles, while her diamond lizard crawls up at her waist line.

Bracelets are coming in again. The woman dressed for the opera may wear five, all of diamonds. She may wear them outside her glove.

Jewelry to Be Worn at Breakfast.

(JEWELS FROM MRS. T. LYNCH. PHOTOS BY SARONY.)

Dressed for the Opera.

Showing how $150,000 worth of jewelry may be worn with taste—a diamond tiara and aigrette, pearl choker with diamond pendants, a necklace of solitaire, a corsage strip of diamonds, a diamond spray on the right side, a spray of flowers on the right and a feather of solitaires on her left shoulder. Bugs, beetles, lizards, pins, bracelets and rings complete the toilet.